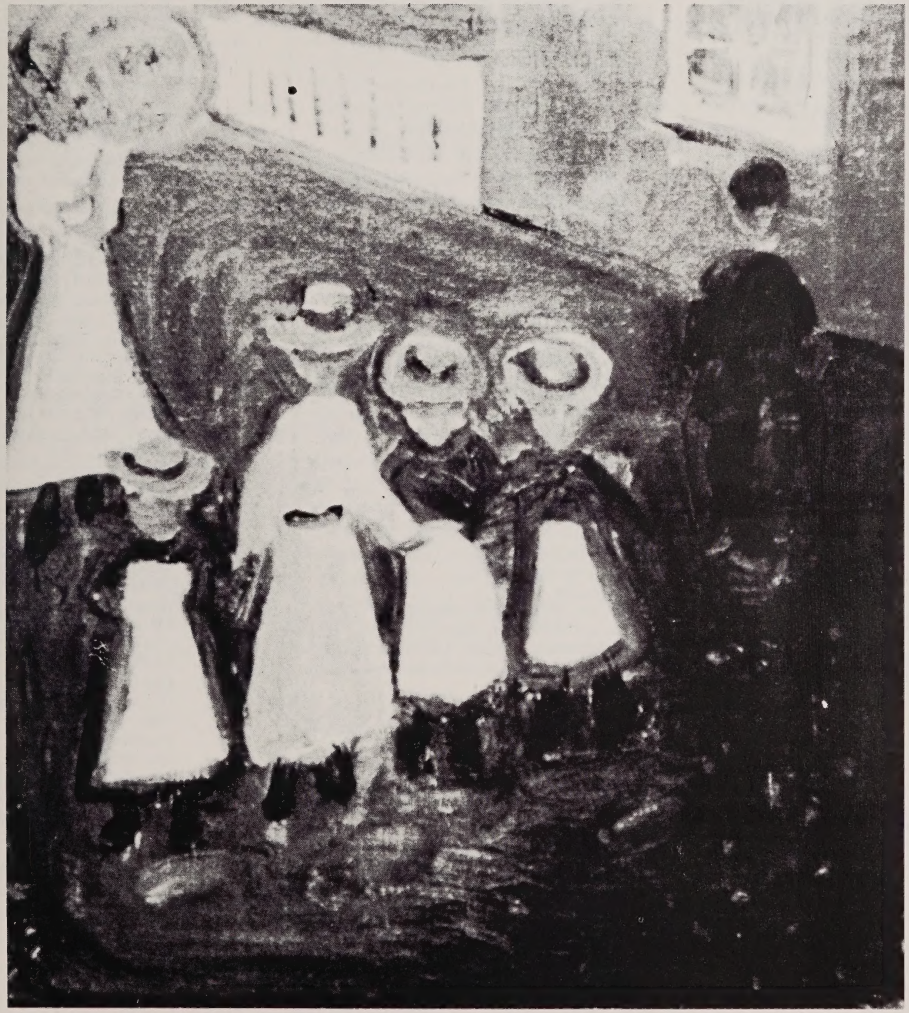
IFAR reports

Volume 9, Number 9
September 1988

Formerly the Stolen Art Alert and Art Research News

Incunabula: Fake Haggadah · Library Losses



Edvard Munch, Asgardsstrand, *1903.*

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incorporating *Stolen Art Alert*

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Two Guilty in Sale of Fake Incunabula

Until 1986, scholars knew of only one copy of the earliest printed Hebrew Passover book, the Guadalajara Haggadah, printed in Spain about 1482. The Jewish National University Library in Jerusalem had it and in 1960 issued a facsimile.

Raphael Podde, of Woodmere, Long Island and his brother-in-law (and partner in the business of selling finely printed Hebrew books), Gabriel Reguer of Anaheim, California, were arrested in March 1988, after being indicted for representing a modern copy of the Guadalajara Haggadah as a newly-discovered example of the 15th century book to a Brooklyn man who bought it for $60,000. He was Aharon Berger, a dealer in Judaica. After purchasing the book, Mr. Berger showed it to experts and learned it was not authentic. Word spread quickly in the small world of dealers and scholars in Judaica. Unable to obtain a refund from the sellers, Mr. Berger contacted the FBI, and a federal investigation began which led to the indictments, mostly on charges of fraud. The brothers-in-law were also accused of selling three fraudulent pages for $12,000 and, perhaps emboldened by the earlier sales, attempting to sell two more copies for $90,000 and $100,000 each.

The Guadalajara Haggadah is printed on both sides of six small folio pages, in small type that is set rather tightly. The Haggadah contains the text only, without the commentaries and explanations common in later Haggadahs, which guide the celebrants through the Seder service. The 1960 facsimile is not a perfect reproduction, but includes smudges and "improvements" in the type, introduced by the printer who completed letters that were not perfectly formed in the original 15th century book. The copies sold by Podde and Reguer were printed on old paper but were produced by a photomechanical process which produced each characteristic of the facsimile, by-passing the original. The paper on which the fakes were printed bore a watermark showing that it was made in Oberwesel, Germany in 1519, according to Jonny J. Frank, the prosecutor in the case.

Menahem Schmelzer, of the Jewish Theological Seminary of America in New York, where the Library houses one of the world's largest collections of early Hebrew printed books, examined three copies of the book originating from Podde and Reguer in a short period of time in the fall of 1986. To Dr. Schmelzer, it was inconceivable that an incunabulum known in one copy should suddenly appear on the market in three other examples. Dr. Schmelzer compared the paper to that of the Seminary's authentic copy of David Kimhi's *Commentary on the Latter Prophets,* printed in Guadalajara in 1482 and found clear differences in texture and appearance. Dr. Schmelzer pointed out that blank paper several centuries old is available in the trade, for example in incomplete ledger books. He also compared the typography to the facsimile issued in 1960 and found them "completely identical." The Jerusalem facsimile's smudges and improvements now served as an unintended ruse that worked eighteen years later to trap the brothers-in-law, tipping off those who examined their work that the copies were not set in cold type. Schmelzer's opinion was that the Haggadahs shown to him were only reproductions.

In Federal District Court in Brooklyn, Mr. Podde pleaded guilty on June 2, 1988 to three counts of wire fraud and one count of conspiracy to commit fraud. Mr. Reguer had attempted to hide his increased income from the Internal Revenue Service by putting it in several bank accounts, and he pleaded guilty to a charge of currency transaction violation. Sentencing is scheduled for October. Each of the charges carries a maximum prison term of five years and a fine of $250,000. Mr. Podde was ordered to pay back $75,000 to those who bought his fake Haggadahs and to pay some costs of his own trial. Prosecutor Jonny J. Frank brought in witnesses from France (Albert Yanni, who purchased a Haggadah) and Israel (Professor Perez Tishby of the Jewish National University Library which owns the Guadalajara Haggadah), and the public had borne the costs of their travel and translators for their testimony.

Constance Lowenthal

Stolen and Strayed

Library Losses at Liège, Claremont and Washington State Universities

IFAR has recently received several notices from Interpol about thefts of books.

We talked to Carolyn Bowden, the United States Chief of Operations for Interpol in Washington and learned that library thefts have reached such alarming proportions that Interpol Headquarters in Paris organized a conference to discuss the events and possible action.

There have been sixteen robberies recently, six in Italy, two in the United States and one each in Belgium, Corsica, Greece, Hungary, Iran, Spain, West Germany and Yugoslavia. There appears to be no link among the thefts, no trend or pattern, and little has been recovered.

The conference "The Working Meeting for the Fight Against Theft and Misappropriation of Valuable Books," was held in Yugoslavia on September 22-23. Representatives from Denmark, France, Greece, Hungary, Italy, the United States, West Germany and Yugoslavia attended. A full report will be issued by Interpol, Paris in due course.

University of Liège, Belgium

Interpol lists forty antiquarian books as stolen from the University of Liège Library, but in speaking to Mme. Haesenne-Peremans, Head Conservator, eighty was the number quoted as missing. They range in date from an incunabulum (a book printed before 1500), through the 19th century and were on exhibit in the reading room, displayed in a glass-fronted book-case. On the morning of January 24 it was found that the locks had been broken and the books taken. All contain engravings about travel; landscapes, seascapes, exotic climes, portraits of "the natives," flora, fauna and architecture. Whereas some thefts are "book" thefts, of value for their place in the history of printing, these books of engravings have a designer interest

Incunabulum stolen from University of Liège Library

Each book stolen from the library in Liège carries one of these stamps together with the inscription "Université de Liège-Bibliothèque".

and there is speculation that they may be cut up and find homes, framed, upon collectors' walls. Each of the stolen books is marked with a circular, rectangular or lozenge-shaped stamp and the inscription "Université de Liège—Bibliothèque" on both the end papers and on pages 101, 201, 301, etc. IFAR has a list of the stolen volumes and some are catalogued in this issue of *IFARreports* (nos. 872, 874-5, 877-80).

The Hannold Library, Claremont College, University of California.

Talking to Det. Dennis Smith of the Claremont Police Department, IFAR learned that, having taken an inventory over the last six months, the Honnold Library discovered that thefts occurred piecemeal over twenty years. But the Mason Collection of 408 volumes listed with Interpol was stolen at one time sometime in 1987. The earliest book is an incunabulum valued at $45,000, the others date to the 20th century. All, as at Liège, are geographical in subject. IFAR has the list but no photographs are available; the books are marked with an embossed stamp "Pomona College" on the inside cover.

With the books being "randomly missing," Det. Smith says there is no way of knowing how many thieves he is looking for. A former employee was strongly suspected, but he fully cooperated with the police in a search of his apartment and took a polygraph test so the case was dropped. Other information assembled by Det. William Martin of the Los Angeles Police Department led to a conviction. A memo circulated among college libraries drew information on shared experiences of suspicion—a library card with an out of date address, missing staff keys, a man found in an off limits area, an unlikely interest in incunabula from a man who was not a regular reader. From these clues Stephen Blumberg was arrested in the Riverside College Library. He was found off limits with burglary tools in his possession and a map of Washington University, including the library, in his pocket. But no books were recovered. Without possession or a confession or an informant there was no further case. Det. Smith has now exhausted all available leads and he is forced to close the case on the Claremont theft.

Holland Library, Washington State University

"Randomly missing" is also the case with the theft at the Holland Library at Washington State University. Thirty-nine incunabula were stolen, probably taken between October and December 1987. The collection is wiped out, a staggering blow to the library and to research resources. Also missing are manuscripts and archives. Mr. John Guido, head of the department, estimates the total loss at $250,000. The thefts came to light as the collection of manuscripts and archives was being moved to a new location in the library. A container could not be found but it was expected to turn up. Separately, a library worker realized that one incunabulum was not in its place in the stacks, and then another and then another. Finally a thorough inventory was taken. The true number of missing incunabula was discovered and the manuscript box was gone. The thief had taken sheets from many boxes and put them into one, 15 x 15 x 15 inches, and smuggled it out of the building. From the archives most of the records on the Latin American Regla family were stolen.

The books from the Holland Library are marked inside the front cover. Some have a blue/purple number stamped on a fly leaf, others a code number written in pencil. There is disagreement over the advisability of permanent and obvious marking of books and like material. How much does it affect the value of the work? Asked if he would advocate stronger more permanent marking after the experience of the thefts, Mr. Guido sighed, if he had his druthers, no, but, yes.

Closing the barn door. . . security.

Lack of security is a worn-out phrase in police circles. Det. Huntsbury of the Washington University Police Department spoke of unlocked exits into public areas, an inviting loading dock at the back of the building, a chain link fence round the Special Collections area which anyone could duck beneath, inadequate marking of volumes, not taking regular inventory, reticence to publicize losses which may deter potential donors. These kinds of lack of security are constants in institutional theft and contribute to making libraries so vulnerable.

IFAR consulted Mrs. Katherine Leab of BAMBAM, Bookline Alert-Missing Books and Manuscripts. With enthusiasm and wit she filled us in on the rare book market, collectors and collections, libraries and security. She referred us to the paper she delivered to the 1985 Conference on Museum Security, "Guidelines for the Security of Rare Book, Manuscripts and other Special Collections." There she spoke of the necessity for a Security Officer, a security policy, Special Collections Area security, the responsibilities of the staff and readers, legal aspects of security, identification methods and reporting of thefts. In conclusion Mrs. Leab said, "[Security] is perhaps the most important and most difficult area of special collections administration." And to IFAR she added, "Funding for security is a priority which curators must make administrators understand."

The Interpol conference in Yugoslavia comes none too soon.

Margaret I. O'Brien

Oslo, Norway

Interpol has announced the recovery of the important Edvard Munch painting *Vampire.* Valued at $2,000,000, it was stolen from the Munch Museum, Oslo, Norway in February of this year. (*IFARreports,* Feb. '88, vol. 9, no. 2, p. 12, no. 159, *88.66.).

There had been a "recovered" false alarm in mid-March when Oslo police were told an exciting but most curious story by two Danish travelers. About to embark on the Midnight Oslo to Copenhagen Express they had discovered their sleeping compartment occupied by three young men. Two of them were trying to put their companion, who was obviously intoxicated, to bed.

Edvard Munch, Vampire, *recovered.*

Surprised by the Danes, they grabbed their drunken friend and made a rapid exit leaving behind a flat package wrapped in plastic. Through a tear in the plastic could be seen the missing Munch painting. Suddenly one of the three young men returned, seized the painting and disappeared.

For a week the police pursued this lead, but the trail went cold. A press conference was held to ask the help of the public. Two law students came forward to confess to a prank. Their friend was getting married, and they had an idea for enhancing the traditional Norwegian stag party ritual of drinking and putting the helpless groom off on a journey. The students thought it would be a fine joke to make a copy of the stolen Munch, and put it onto the train with

the groom. He would wake up the following morning with a hangover and in possession of the vanished *Vampire.*

So the recovered painting was a fake.

The real recovery is equally strange. On the evening of August 21 a man strolled into the Oslo Police Headquarters with the Munch under his arm. Paal Enger confessed that he had stolen the painting to pay for gambling debts. However, his luck at the race track turned and now being financially stable, he decided to return the work and face the music.

Now the Munch Museum has the *Vampire* back in place and the fake hangs in Oslo's police museum, a gift from the student pranksters.

M.I.O.

Missing Picasso

Dorothea Elkon is seeking information on the whereabouts of this picture, *Portrait of Dora Maar,* 1942, by Pablo Picasso. It is oil on canvas and measures 61.5 x 50 cm. (24½ x 19¾"), and is signed "Picasso" in lower left. Mrs. Elkon requests that information be directed to her at: The Elkon Gallery, 18 E. 81st Street, New York, N.Y. 10028, 212-535-3940. Cable: ROBELKON NY.

Reward Offered

Hallet House
Yarmouthport, Massachusetts

In our last issue of *IFARreports* we wrote a Stolen Art Alert article on the theft at the Captain Bangs Hallet House in Yarmouthport, Massachusetts. (*IFARreports,* Jul./Aug. '88, vol. 9, nos. 7, 8, p. 15, nos. 691-2, *88.454.1 and 88.454.2, p. 23, nos. 760-2, 88.454.5, 88.454.3 and 88.454.4.) A reward of $10,000 is now being offered for information leading to an arrest in this case.

The Hallet House burglary story has been re-enacted on film, complete with replacement paintings, for the program Missing/Wanted narrated by Stacy Keach. The airing date is expected to be the end of November or early December on Westinghouse Broadcasting Corporated Group W affiliates channel.

Tiffany Window, *Bar Harbor, Maine*

A reward of $1,000 is also offered for information leading to an arrest and the recovery of the stained glass lancet window, *Lily* made by Louis Comfort Tiffany, which was stolen from St. Savior's Church, Bar Harbor, Maine on June 17 '88. (*IFARreports,* Jul./Aug. '88, vol. 9, nos. 7, 8, p. 23, no. 763, *88.421.)

Seized

An owner is sought for this Chinese carved ivory tusk, 157.5 cm. in length. Please contact IFAR, (212) 879 1780.

Stolen

Munch Painting and Eleven Prints Stolen
Oslo, Norway

Just as Edvard Munch's *Vampire* is recovered, IFAR learns of a theft of another painting and eleven prints by the same artist. The gem among the stolen works is *Asgardsstrand,* a signed oil of 1903, which was brought to Norway around 1950 and was not known to the public until the burglary. This and the other stolen works are catalogued in this issue of *IFARreports* (nos. 837, 842-52).

Edvard Munch, The Brooch, *stolen.*

The works are from the collection of Ole Gunnar Selvaag of Oslo, Norway. During the night of July 6, 1987, thieves broke down the rear door of his home and, although five people, including Mr. Selvaag's eighteen-year-old son, were asleep in the house, they managed to steal the twelve pieces.

The value of the lost works of art is estimated at $5,000,000. Mr. Selvaag is working with Interpol, the police of Scotland Yard in England and of the United States, and with his insurance company to recover the works. He is also personally alerting dealers and collectors with full color mailings of the lost pieces.

Stolen Art Alert

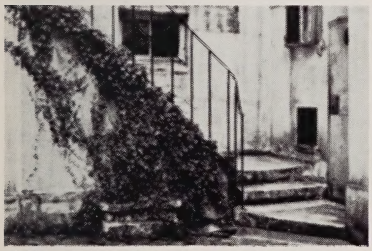
In cooperation with the art community, insurance companies, police, the FBI and Interpol

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

792 Cho, Y.J. *Stair No. 4,* 1987. Oil on linen. 86.4 x 137.2 cm. Signed on verso. Slashed from the stretcher. *88.473.1. New York, NY. Sep. 21 '88.

793 Cho, Y.J. *Stairs V,* 1987. Acrylic on linen. 86.4 x 134.0 cm. Signed on verso. Slashed from the stretcher. *88.473.2. New York, NY. Sep. 24 '88.

Belgian, 19th Century

794 KUHNEN, Pieter-Lodewyk (1812-77). *Moonlit Landscape.* Oil on panel. 16.0 x 19.0 cm. Signed in l/l: L. Kuhnen. *88.461.8. Zundert, The Netherlands. Oct. 15 '87.

795 ODECAERDE, J. *Head of a Young Man from the Battle of Nieuport, 1820, Brussels.* Oil on canvas. 35.0 x 30.0 cm. Fragment slashed from the painting. *88.462.1. Brussels, Belgium. Oct. 10 '83.

796 STOCQUART, Ildephonse (1819-99). *Birth of a Storm.* Oil on canvas. 32.5 x 23.0 cm. Fragment slashed from the painting. *88.462.4. Grammont, Belgium. Nov. 24 '83.

Canadian, 19th Century

797 MORRICE, James Wilson (1865-1924). *Château Leven,* 1918. Oil on board. 13.0 x 17.0 cm. Verso: studio stamp and inscription in ink: "Chateau Leven". 88.467.2. Stolen in transit between Calgary and Toronto, Canada. Mar. 1 '88.

Canadian, 20th Century

798 THOMSON, Tom (1877-1917). *Rocks, Birches and Sunlight,* 1916-17. Oil on board. 20.3 x 25.4 cm. Signed in l/r: Tom Thomson. *88.467.1. Joliette, Canada. Jun. 26 '88.

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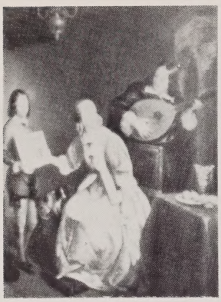

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Dutch, 18th Century

799 VAN MIERIS, Frans, style of (1689-1763). *The Music lesson.* Oil on canvas. 37.0 x 30.0 cm. *88.463.1. Tunbridge Wells, England. Apr. 2 '88.

800 WIT, Jakob de (1695-1754). *Three Putti.* Oil on canvas. 95.0 x 85.5 cm. Grisaille. *88.471.4. Oegstgeest, The Netherlands. Dec. 1 '87.

801 WIT, Jakob de (1695-1754). *Three Putti on a Billy Goat.* Oil on canvas. 95.0 x 84.0 cm. Grisaille. *88.471.3. Oegstgeest, The Netherlands. Dec. 1 '87.

Dutch, 19th Century

802 GABRIEL, Paul Joseph Constantin (1828-1903). *A Cornfield with a Village Church,* c. 1880. Oil on linen on panel. 27.0 x 44.0 cm. Signed in l/r. *88.480.1. Amersfoort, The Netherlands. Feb. 16 '88.

803 KLOMBBEK, Johan Barend (1815-93) and VERBOECKHOVEN, Eugen Joseph (1798-1881). *Winter Landscape,* 1868. Oil on panel. 56.0 x 84.0 cm. Signed by both artists in l/r and dated. *88.461.3. Zundert, The Netherlands. Oct. 15 '87.

804 KOEKKOEK, Barend Cornelius (1803-62). *Mountain Landscape,* 1854. Oil on panel. 48.0 x 40.0 cm. Signed in l/r and dated. A certificate of authenticity, sealed and delivered by the artist's cousin, H. Koekkoek the Younger, is on the back of the painting. *88.461.4. Zundert, The Netherlands. Oct. 15 '87.

805 KOEKKOEK, Hermanus (1815-82). *The Shipwreck.* Oil on panel. 25.0 x 33.0 cm. Signed in l/c. *88.461.5. Zundert, The Netherlands. Oct. 15 '87.

806 KOEKKOEK, Marinus Adrianus (1807-70). *Winter Landscape at Twilight,* 1849. Oil on panel. 38.5 x 39.0 cm. Signed in l/r and dated. *88.461.6. Zundert, The Netherlands. Oct. 15 '87.

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807 KOEKKOEK, Willem (1839-95). *Townscape.* Oil on panel. 20.0 x 15.0 cm. Signed in l/l. *88.461.7. Zundert, The Netherlands. Oct. 15 '87.

808 SCHELFHOUT, Andreas (1787-1870). *Summer Landscape.* Oil on panel. 78.0 x 96.0 cm. Signed in l/r. *88.461.10. Zundert, The Netherlands. Oct. 15 '87.

809 SCHELFHOUT, Andreas (1787-1870). *Winter Landscape.* Oil on panel. 36.0 x 41.0 cm. Signed in l/c. *88.461.9. Zundert, The Netherlands. Oct. 15 '87.

810 SPOLHER, Jacob Jan (1837-1923). *Winter Landscape.* Oil on panel. 20.0 x 28.0 cm. Signed in l/l. *88.461.11. Zundert, The Netherlands. Oct. 15 '87.

811 Unknown. *Winter Landscape.* Oil on panel. 18.0 x 25.0 cm. *88.480.2. Goirle, The Netherlands. Feb. 18 '88.

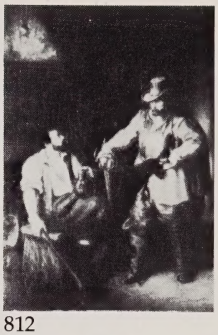
812 VAARBERG, Joannes Christoffel (1825-71). *A Seventeenth Century Armorer.* Oil on panel. 38.0 x 30.0 cm. Signed in l/r. *88.471.6. Kelpen, The Netherlands. Jan. 24 '88.

813 WESTERBEEK, Cornelius, Sr. (1844-1903). *Three Cows in a Pasture.* Oil. Signed in l/l. *88.471.1. 's-Gravenhage, The Netherlands. Dec. 23 '87.

Dutch, 20th Century

814 JOLE, Joseph Johannes van (1905-61). *Farmhouses on the Water.* Oil. Signed in l/r. *88.471.2. 's-Gravenhage, The Netherlands. Dec. 23 '87.

815 LEUSDEN, Willem van (b. 1886). *Female Torso with Fabric and Chair.* Oil? 69.0 x 54.0 cm. Signed. *88.471.5. Maarssen, The Netherlands. Dec. 26 '87.



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Flemish, 17th Century

816 BRUEGHEL, Jan, the Younger, attr. to. (1601-78). *Wooded Landscape.* Oil on panel. 10.0 x 23.0 cm. *88.461.1. Zundert, The Netherlands. Oct. 15 '87.

817 GENOELS, Abraham (1640-1723). *Landscape with Minerva and the Muses.* Oil on canvas. 24.0 x 33.0 cm. Fragment slashed from the painting. *88.462.2. Malines, Belgium. Nov. 4 '83.

818 GYSELS, Pieter (1621-90). *Landscape, River Bank.* Oil on panel. 34.5 x 47.5 cm. *88.461.2. Zundert, The Netherlands. Oct. 15 '87.

819 QUELLIN, Erasmus (1607-78). *Portrait of Archbishop de Berghes.* Oil on canvas. 29.0 x 30.0 cm. Fragment slashed from the painting. *88.462.3. Malines, Belgium. Nov. 4 '83.

French, 18th Century

820 SWEBACH, Jacques François José, attr. to. (1769-1823). *Military Parade.* Oil on copper. 22.0 x 36.0 cm. Signed in l/r. *88.461.12. Zundert, The Netherlands. Oct. 15 '87.

French, 19th Century

821 GIRAUD, Pierre François Eugène, school of. (1806-81). *Returning Home.* Oil on canvas. 45.0 x 35.0 cm. *88.463.3. Tunbridge Wells, England. Apr. 2 '88.

822 GIRAUD, Pierre François Eugène, school of. (1806-81). *Strolling Out.* Oil on canvas. 45.0 x 35.0 cm. *88.463.2. Tunbridge Wells, England. Apr. 2 '88.

Italian, 15th Century

823 Unknown. *Kneeling Angel Holding a Reliquary.* Tempera on wood. 54.0 x 37.5 cm. *88.469.9. Bettona, Italy. Oct. 26 '87.

824 Unknown. *Virgin and Child.* Tempera on wood. 55.0 x 34.0 cm. Gilded background and haloes; retouched in oil. *88.469.11. Bettona, Italy. Oct. 26 '87.

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825 VANNUCCI, Pietro, (Il Perugino) (1447-1523). *Our Lady of Mercy.* Oil on wood. 201.0 x 147.0 cm. *88.469.13. Bettona, Italy. Oct. 26 '87.

826 VANNUCCI, Pietro, (Il Perugino) (1447-1523). *St. Anthony of Padua.* Tempera on wood. 143.0 x 68.0 cm. *88.469.10. Bettona, Italy. Oct. 26 '87.

Italian, 16th Century

827 Unknown. *The Miracle of Our Lady of Loreto.* Tempera on wood. 26.0 x 35.0 cm. *88.469.8. Bettona, Italy. Oct. 26 '87.

Italian, 17th Century

828 AMOROSI, Antonio, pupil of. (1660-1736). *A Young Man.* Oil on canvas. Diam. 27.0 cm. Circular. Stolen with two paintings of similar dimension and subject. *88.469.1. Bettona, Italy. Oct. 26 '87.

829 BOCCANERA, Giacinto (1666-1746). *St. Sebastian, Tended by St. Irene,* 1689. Oil on paper, mounted on canvas. 58.0 x 33.0 cm. Measurement includes frame. *88.469.12. Bettona, Italy. Oct. 26 '87.

830 Unknown. *Head of an Angel.* Oil on canvas. 45.0 x 32.0 cm. *88.478.2. Rome, Italy. Jun. 20 '88.

831 Unknown. *Muzio Scevola Addressing the King.* Oil on canvas. 42.0 x 69.0 cm. Wax seal with letters: "pop" on verso. *88.469.2. Bettona, Italy. Oct. 26 '87.

832 Unknown. *St. Peter.* Oil on canvas. 75.0 x 61.0 cm. *88.469.6. Bettona, Italy. Oct. 26 '87.

833 Unknown. *Susannah and the Elders.* Oil on canvas. 40.0 x 32.0 cm. "CCS" marked on frame. *88.469.5. Bettona, Italy. Oct. 26 '87.

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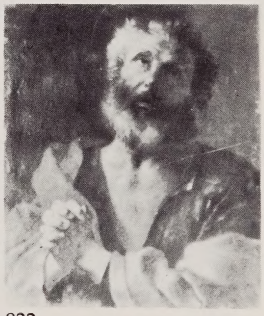

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834 Unknown. *A Vase of Flowers.* Oil on canvas. 96.0 x 71.0 cm. Stolen with another painting of similar dimension and subject. *88.469.4. Bettona, Italy. Oct. 26 '87.

835 Unknown. *Virgin and Child.* Oil on canvas. 30.0 x 25.0 cm. *88.469.3. Bettona, Italy. Oct. 26 '87.

836 Unknown. *Virgin and Child.* Tempera on wood. 16.5 x 10.0 cm. Convex surface. *88.469.7. Bettona, Italy. Oct. 26 '87.

Norwegian, 20th Century

837 MUNCH, Edvard (1863-1944). *Asgardsstrand,* 1903. Oil on canvas. *88.474.12. Oslo, Norway. Jul. 26 '88.

Spanish, 20th Century

838 PICASSO, Pablo (1881-1973). *Lady with Violets.* Oil on canvas. 48.3 x 63.5 cm. Signed in u/l. *88.482. Sands Point, NY. Jan. 1 '84. *Reward.*

Photographs

American, 20th Century

839 TROUNSON, Edmund P. (1915-82). *Man from Morocco,* 1965. 27.9 x 35.6 cm. From a collection of Trounson's work. Mounted on board 40.6 x 50.8 cm. *88.476.3. Silver Springs, MD. Oct. 1 '86. *Reward.*

840 TROUNSON, Edmund P. (1915-82). *Self Portrait,* 1965. 27.9 x 35.6 cm. From a collection of Trounson's work. Mounted on board 40.6 x 50.8 cm. *88.476.1. Silver Springs, MD. Oct. 1 '86. *Reward.*

841 TROUNSON, Edmund P. (1915-82). *Youth,* 1970. 27.9 x 35.6 cm. From a collection of Trounson's work. Mounted on board 40.6 x 50.8 cm. *88.476.2. Silver Springs, MD. Oct. 1 '86. *Reward.*

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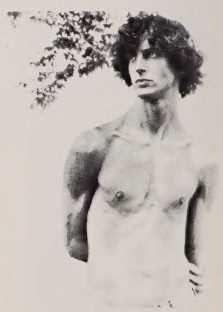

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Prints, Drawings

Norwegian, 20th Century

842 MUNCH, Edvard (1863-1944). *The Brooch, Eva Mudocci,* 1903. Lithograph. Schiefler no. 212. *88.474.3. Oslo, Norway. Jul. 26 '88.

843 MUNCH, Edvard (1863-1944). *Celline without a Hat,* 1912. Drypoint. Schiefler no. 357. *88.474.8. Oslo, Norway. Jul. 26 '88.

844 MUNCH, Edvard (1863-1944). *Farewell after the Party,* 1899. Lithograph. Schiefler no. 121. *88.474.5. Oslo, Norway. Jul. 26 '88.

845 MUNCH, Edvard (1863-1944). *Female Nude.* Sketch. *88.474.11. Oslo, Norway. Jul. 26 '88.

846 MUNCH, Edvard (1863-1944). *Galloping Horse.* Etching. Schiefler no. 431. *88.474.4. Oslo, Norway. Jul. 26 '88.

847 MUNCH, Edvard (1863-1944). *Melancholy,* 1901. Woodcut. Schiefler no. 144b. *88.474.6. Oslo, Norway. Jul. 26 '88.

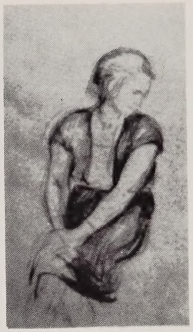
848 MUNCH, Edvard (1863-1944). *Seated Female.* Drawing. 45.0 x 30.0 cm. *88.474.1. Oslo, Norway. Jul. 26 '88.

849 MUNCH, Edvard (1863-1944). *Sick Child,* 1896. Lithograph. Schiefler no. 59a or b?. *88.474.10. Oslo, Norway. Jul. 26 '88.

850 MUNCH, Edvard (1863-1944). *Two Girls' Heads,* 1913. Lithograph. Marked OKK G/1 711. *88.474.9. Oslo, Norway. Jul. 26 '88.

851 MUNCH, Edvard (1863-1944). *Two Human Beings. (The Lonely Ones),* 1895. Drypoint. Schiefler no. 20. *88.474.2. Oslo, Norway. Jul. 26 '88.

852 MUNCH, Edvard (1863-1944). *Young Woman Bathing,* 1895. Drypoint and aquatint. Schiefler no. 14 II. *88.474.7. Oslo, Norway. Jul. 26 '88.



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Sculpture

American, 20th Century

853 LAWRIE, Lee (1877-1965). *Nymph,* 1898. Bronze. Ht. 111.8 cm. Dark green patina. Damaged, broken at the knees. Museum of Fine Arts, Boston, Restoration Department loan no. T559.1.1982. *88.460. Brookline, MA. Jun. 1 '88.

Dutch, 20th Century

854 BRINK, Margaretha Th. M. van de. *Astarte,* 1986. Polished bronze. Ht. 40.0 cm. Marked: "M". Labeled with no. 1/6 or 2/6. *88.480.3. Boekel, The Netherlands. Feb. 17 '88.

Flemish, 18th Century

855 Unknown. *St. Quirin,* c. 1777. Polychromed wood. Ht. 74.0 cm. listed under no. 303559 at the Institut Royal du Patrimoine Artistique. *88.466. Rouveroy, Belgium. Jan. 17 '88.

French, 15th Century

856 Unknown. *St. John the Evangelist.* Polychromed wood. Ht. 120.0 cm. From a crucifixion. Listed as part of the national heritage. *88.464.4. Fericy, France. Jun. 26 '80.

857 Unknown. *The Virgin.* Polychromed wood. Ht. 120.0 cm. From a crucifixion. Listed as part of the national heritage. *88.464.3. Fericy, France. Jun. 26 '80.

858 Unknown. *Virgin and Child.* Polychromed stone. Ht. 107.0 cm. Listed as part of the national heritage. *88.464.2. Fericy, France. Jun. 26 '80.

French, 16th Century

859 Unknown. *Virgin and Child.* Polychromed terracotta. Ht. 56.0 cm. Listed as part of the national heritage. Child's head was broken during theft. *88.464.1. Fericy, France. Jun. 26 '80.

French, 19th Century

860 BARYE, Antoine-Louis (1795-1875). *Arabian Rider on Horseback.* Bronze on marble base. Ht. 76.0 cm. Signed: Barye. *88.467.3. Montreal, Quebec, Canada. Jun. 21 '88.

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Decorative Arts

861 MENE, Pierre Jules (1810-75). *A Man Attacked by a Boar.* Bronze. 22.0 x 40.0 cm. *88.461.20. Zundert, The Netherlands. Oct. 15 '87.

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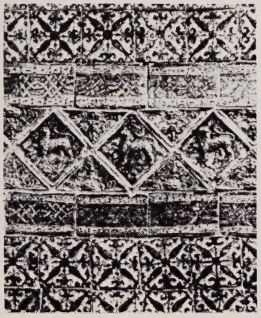
864

Candlesticks, Candelabra, Lamps

862 Dutch Empire style columnar candlestick, 1775-1849. Copper. A pair was stolen. Inscribed on foot, "01590.1; 01590.2; and MVL-157". *88.471.13. Hoorn, The Netherlands. Jan. 14 '88.

863 TIFFANY STUDIOS. American, 20th century. Dragonfly table lamp. Glass. Diam. 50.8 cm. Amber background, light blue jewels, green wings and border. Shade tagged: "Tiffany Studios New York 1495"; base stamped: "Tiffany Studios New York, 28619" with logo. *88.481. New York, NY. Apr. 17 '88.

Ceramics, Pottery, Porcelain

864 Italian, 16th century. Tile wall decoration, geometric and animal pattern. Majolica. Approx. 200.0 x 200.0 cm. The tiles were mounted on the walls of the entrance corridor and staircase landing in the Casa Mancini-Giannotti. *88.478.1. Tivoli, Italy. Jul. 12 '88.

Clocks, Timepieces, Watches

865 Dutch, Louis XV console clock, 1750-60. Oak and painted tortoise shell with gold mounts. Signed on the face: "F. de Beefe a Maestricht". The door ornament is in the form of a woman playing music. *88.471.9. Kelpen, The Netherlands. Jan. 24 '88.

866 Dutch, 19th century. Frisian clock. Painted above the clock face is a city on the banks of a river; on the face, a gate with two towers and a drawbridge. Inscribed beneath the face: "Oostpoort Delft 1978". *88.471.11. Eindhoven, The Netherlands. Dec. 20 '87.

867 Dutch, Frisian short wall clock, c. 1810. Ht. 66.0 cm. The painting above clock face depicts a sea, or lake view, with sailboats in the foreground and a small village in the background. *88.471.8. Helden, The Netherlands. Jan. 9 '88.

868 Dutch, Frisian wall clock. The painting above clock face represents a hilly landscape with figures, a castle is in the background. Crowned with three latten ornaments. *88.471.7. Zeist, The Netherlands. Jan. 20 '88.

869 Dutch, Frisian wall clock. The painting above the clock face depicts the phases of the moon and a river landscape with a village. On the clock face, a landscape with a farmhouse and water. *88.471.10. Leeuwarden, The Netherlands. Jan. 21 '88.

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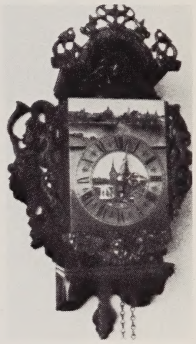
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Icons

870 Syrian. *St. George Slaying the Dragon.* Painted on wood and cloth. 26.0 x 25.0 cm. Bears the stamp of the General Directorate of Antiquities and Museums, Syrian Arab Republic. *88.470. Aleppo, Syrian Arab Republic. Jan. 1 '88.

Liturgical Objects

871 ESSER, Henri. Dutch, Chalice, 1923. Gilded silver. 20.4 x 15.5 cm. Text on the foot: "Egredietur Virga de Radice Jesse, et Flos de Radice Ejus Ascendit" (Isaiah 11:1). Maker's mark: "H. Esser" in rectangle. Signed: Esser Weert Fec 1923. *88.480.4. Heiligerlee, The Netherlands. Feb. 23 '88.

Books, Documents, Manuscripts, Maps

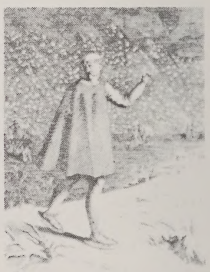
872 BLAEU, G. and J. European, *Theatrum orbis terrarum, sive atlas novus,* Amsterdam, 1635. Engravings with watercolor. Bound in wine-color leather. Approx. 30.0 x 45.0 x 4.0 cm. The end papers of the book, and pages 101, 201, 301, etc., carry one of the stamps reproduced below: a circular, rectangular or lozenge-shaped stamp with the inscription "Université de Liège-Bibliothèque." *88.483.4. Liège, Belgium. Jan. 23 '88.

873 BRY, Johann-Israel de (1570-1611) and MERIANI. European, *Collectiones peregrination um in Indiam Orientalem et Indiam Occidentalem, 1590-1634.* Copper engraving. 35.0 x 24.0 x 6.0 cm. and 35.0 x 24.0 x 3.5 cm. Published in Frankfurt am Main in two volumes, one bound in brown leather, the other in blue leather with gilt edges, a gilt coat of arms on the frontispiece and on the endpaper and a label inscribed: "legs Wittert", bound by W. Pratt. *88.480.5. Luik, The Netherlands. Jan. 23 '88.

874 European, *Voyages de Mr. Chevalier Chardin en Perse et autres lieux d'Orient. Enrichi d'un grand nombre de belles figures en taille-douce, représentant les Antiquités et les choses remarquables de Pais,* Amsterdam, Jean Louis de Lorme, 1711, 10 vol. Engravings. Bound in natural leather. 17.0 x 10.0 x 2.5 cm. Volumes I and II stolen. The end papers of the book, and pages 101, 201, 301, etc., carry one of the stamps reproduced below: a circular, rectangular or lozenge-shaped stamp with the inscription "Université de Liège-Bibliothèque". *88.483.5. Liège, Belgium, Jan. 23 '88.

875 European, *Voyage dans la haute Pensylvanie et dans l'Etat de New York par un membre adoptif de la nation Oneida, traduit et publié, par l'auteur des lettres d'un cultivateur américain,* Paris, Maradan, 1801. Engraving. Torn from the book. The end papers of the book, and pages 101, 201, 301, etc. carry one of the stamps reproduced below: a circular, rectangular or lozenge-shaped stamp with the inscription "Université de Liège-Bibliothèque." *88.483.7. Liège, Belgium. Jan. 23 '88.

876 Hebrew manuscript in two volumes, 1481. Vellum, bound in leather. 16.0 x 11.5 cm. Richly illuminated, written in Rashi script. Volume I, 226 pages, at the top of the spine, a label with the inscription: A 380/I, and below, in Hebrew: Mahzor (prayer book) Italian Rite. Inside the front cover a label with: Kaufmann David Könyvtara A 308/I. Volume II, 245 pages, with the same inscriptions



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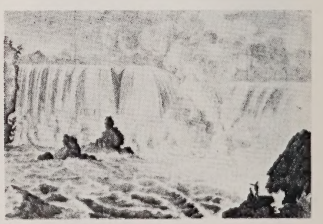

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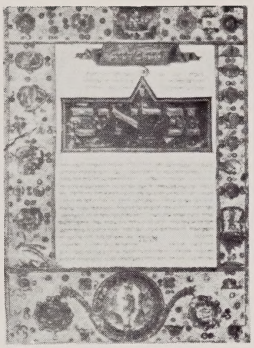
and in addition a stamp: M.T. Akademia Könyvtara. These works were finished in Pesaro, Italy, in 1481 and censored by Camillo Jaghel in 1629. *88.477. Budapest, Hungary. Dec. 1 '84.

877 HONDIUS, Jucudos. European, *Nova et acurata Italiae Hodiernae descripto,* Leyden, Elzevier, 1627. Engravings. Bound in dark brown leather. Approx. 20.0 x 30.0 x 3.0 cm. The end papers of the book, and pages 101, 201, 301, etc., carry one of the stamps reproduced below: a circular, rectangular or lozenge-shaped stamp with the inscription "Université de Liège-Bibliothèque." *88.483.3. Liège, Belgium. Jan. 23 '88.

878 LABILLARDIER. European, *Relation du voyage à la recherche de la Pérouse fait par ordre de l'assemblée constituante pendant les années 1791, 1792 et pendant la première et la deuxième année de la république française,* Paris, H.J. Jansen, an VIII. Engravings. Bound with cardboard. Approx. 35.0 x 50.0 x 1.0 cm. The end papers of the book, and pages 101, 201, 301, etc., carry one of the stamps reproduced below: a circular, rectangular or lozenge-shaped stamp with the inscription "Université de Liège-Bibliothèque." *88.483.6. Liège, Belgium. Jan. 23 '88.

879 MUNSTER, Sebastian. European, *Cosmographie Universalis livri VI, apud Henrichum Petri 1552.* Engravings. Bound in dark brown leather. The end papers of the book, and pages 101, 201, 301, etc., carry one of the stamps reproduced below: a circular, rectangular or lozenge-shaped stamp with the inscription "Université de Liège-Bibliothèque. *88.483.2. Liège, Belgium. Jan. 23 '88.

880 PTOLEMY. *Cosmographia.* Wm. L. Holle 16 July 1482. Engravings with gouache. Bound in leather. Approx. 30.0 x 30.0 x 5.0 cm. The end papers of the book, and pages 101, 201, 301, etc., carry one of the stamps reproduced below: a circular, rectangular, or lozenge-shaped stamp with the inscription "Université de Liège-Bibliothèque. *88.483.1. Liège, Belgium. Jan. 23 '88.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Egyptian

881 Amulet, 1300 B.C. *The God Osiris.* Faience. Ht. 5.0 cm. Green, one of two. *88.475.7. Riechen, Switzerland. Oct. 10 '87.

882 Bottle, 3000 B.C. Red terracotta. Approx. ht. 17.0 x diam. 12.0 cm. 88.475.12. Riechen, Switzerland. Oct. 10 '87.

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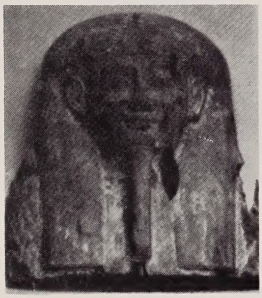

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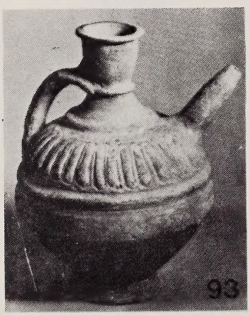

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883 Mask of a Mummy, 1000 B.C. Painted. Approx. 48.0 x 60.0 cm. Partially restored. *88.475.8. Riechen, Switzerland. Oct. 10 '87.

884 Part of a sarcophagus of a provincial ruler. 1300 B.C. Wood. Ht. 65.0 cm. Partially painted. The face and the beard can be removed. *88.475.10. Riechen, Switzerland. Oct. 10 '87.

885 Pitcher, 800 B.C. Gray terracotta. Approx. ht. 18.0 x diam. 13.0 cm. *88.475.11. Riechen, Switzerland. Oct. 10 '87.

886 Relief, 1300 B.C. *The Goddess Hathor.* Sandstone. 15.0 x 20.0 cm. *88.475.5. Riechen, Switzerland. Oct. 10 '87.

887 Sarcophagus mask, 1200 B.C. Wood. approx. ht. 50.0 cm. Painted red and black. *88.475.9. Riechen, Switzerland. Oct. 10 '87.

888 Statuette, 1200 B.C. *The God Anubis.* Wood. Ht. 22.0 cm. Painted black, the necklace yellow with a white base. *88.475.3. Riechen, Switzerland. Oct. 10 '87.

889 Statuette, 332 B.C. *The God Osiris.* Red terracotta. Ht. 16.0 cm. *88.475.6. Riechen, Switzerland. Oct. 10 '87.

890 Statuette, 656 B.C. *The Goddess Bastet.* Bronze. Ht. 18.0 cm. *88.475.4. Riechen, Switzerland. Oct. 10 '87.

891 Ushabti. 1034 B.C. Faience. Ht. 15.0 cm. Green, partially painted black, with hieroglyphics. *88.475.1. Riechen, Switzerland. Oct. 10 '87.

892 Ushabti, 1000 B.C. Faience. Approx. ht. 10.0 cm. Green, one of four of the same description. *88.475.2. Riechen, Switzerland. Oct. 10 '87.

893 Vase, 1300 B.C. Alabaster. Approx. ht. 14.0 x diam. 9.0 cm. *88.475.13. Riechen, Switzerland. Oct. 10 '87.

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Oriental Art

894 Vase, 3000 B.C. Terracotta. Approx. ht. 14.0 x diam. 22.0 cm. Painted yellow and blue. *88.475.14. Riechen, Switzerland. Oct. 10 '87.

894

Greek

895 Female head, 500 B.C. Terracotta. Approx. ht. 7.6 cm. Buff color; some damage to chin, broken at neck. *88.468. New York, NY. May 1 '88.

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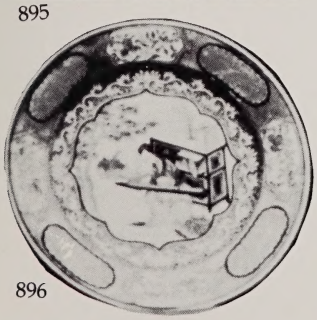


896

Chinese

896 Ch'ien-lung, 1736-95 A.D. Dish. Porcelain, polychrome. One of several Ch'ien-lung dishes stolen. *88.461.18. Zundert, The Netherlands. Oct. 15 '87.

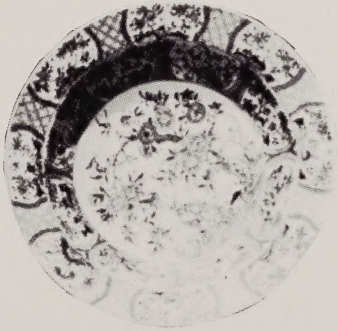
897 K'ang Hsi, 1662-1722 A.D. Dish. Porcelain, famille verte. Diam. 40.0 cm. One of several K'ang Hsi dishes stolen. *88.461.14. Zundert, The Netherlands. Oct. 15 '87.

898 K'ang Hsi, 1662-1722 A.D. Dish. Porcelain, famille verte. Diam. 35.0 cm. One of several K'ang Hsi dishes stolen. *88.461.13. Zundert, The Netherlands. Oct. 15 '87.

899 K'ang Hsi, 1662-1722 A.D. Dish. Porcelain, famille verte. Diam. 39.0 cm. One of several K'ang Hsi dishes stolen. *88.461.15. Zundert, The Netherlands. Oct. 15 '87.

900 Wan Li, Ming dynasty, 1573-1619. Large vase, famille verte. Porcelain, polychrome. Center medallion depicts a dragon. Signed with a six-character mark in a double ring. *88.479.2. Zundert, The Netherlands. Oct. 15 '87.

901 Yung Cheng, 1723-35 A.D. Soup plate. Soft paste porcelain, polychrome. One of several Yung Cheng plates stolen. *88.461.17. Zundert, The Netherlands. Oct. 15 '87.



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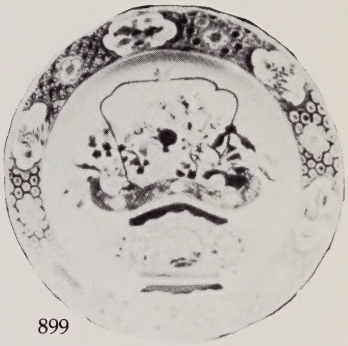

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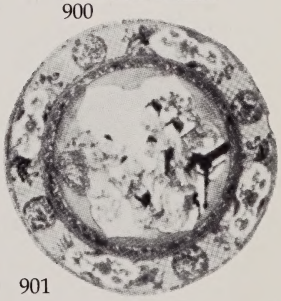

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903 PALA-SENA, 12th century. *Durga Mahisasuramardini.* Black stone, possibly phyllite. Approx. ht. 182.9 cm. Published in *Oriental Art,* p. 26, no. 1, Spring '88, vol. 34. *88.472.1. Bangladesh, India. Jan. 1 '79. *Reward.*

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